

IRENE V. SMALL

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ACADEMIC APPOINTMENTS

Associate Professor of Art & Archaeology, Contemporary Art & Criticism, Princeton University (July 2019–)

Assistant Professor of Art & Archaeology, Contemporary Art & Criticism, Princeton University (August 2012–June 2019)

- Affiliated faculty, Program in Media & Modernity
- Affiliated faculty, Program in Latin American Studies
- Affiliated faculty, Department of Spanish & Portuguese
- Affiliated faculty, Brazil LAB
- Affiliated faculty, Princeton Mellon Initiative in Architecture, Urbanism & the Humanities

Assistant Professor of Art History, Modern and Contemporary Art, University of Illinois at Urbana-Champaign (Jan 2009–August 2012)

- 0% appointment, The Unit for Criticism and Interpretive Theory
- Affiliated faculty, Center for Latin American and Caribbean Studies
- Affiliated faculty, The Lemann Institute of Brazilian Studies

EDUCATION

Yale University, M.A. History of Art 2002, M.Phil. History of Art 2005, Ph.D. History of Art 2008

Dissertation: “Hélio Oiticica and the Morphology of Things” (Frances Blanshard Fellowship Fund Prize)

Committee: David Joselit (co-advisor); Kellie Jones (co-advisor); Alexander Nemerov; Christopher Wood

Brown University, B.A. English Literature, Women’s Studies 1997

Magna Cum Laude, Phi Beta Kappa

TEACHING

Undergraduate courses taught at Princeton: ART214 *Contemporary Art, 1950–Present* (Spring 2013, Spring 2014, Spring 2017; Spring 2019; Spring 2020); ART100 *Meaning in the Visual Arts: An Introduction to the History of Art* (Spring 2015); ART349 *The Artist at Work* (Spring 2014, Spring 2015; Fall 2019); ART344 *Art at its Limits: The 1960s in Brazil, Argentina and the US* (Fall 2013); ART344 *Exhibiting Experimentalism* (Fall 2014); ART344 *Art and Politics: From Tatlin’s Tower to Occupy* (Fall 2016); ART456 *Contemporary Art: The World Picture* (Fall 2016); ART467 *Museum as Laboratory: Experimental Art Practices in Latin America and Beyond* (Spring 2019); ART220 *Modern and Contemporary Latin American Art* (Spring 2020); ART396 *Language to be Looked At* (Fall 2020)

Graduate courses taught at Princeton: ART566 *When is Art?* (Spring 2013); ART460 *Theorizing the Archive in Latin American Art* (Fall 2013); ART566/LAS566/SPA593 *The Aesthetics of Hunger* (Fall 2014); ART723 *Contemporary Art 1950–2000: Mapping the Contemporary* (reading course) (Spring 2017); ART565 *Abstraction* (Fall 2018); ART515HUM515/LAS515 *Decolonizing Art History* (Spring 2021)

Courses taught at University of Illinois, Urbana-Champaign, 2009–2012: *Art at its Limits: The 1960s in Brazil, Argentina and the US*; *Art in a Global Context*; *Twentieth Century European Art*; *European Art Between the Wars*; *When is Art?*; *Participatory Art*; *The Lives and Deaths of Works of Art*; *Practicing Utopias*; MFA Graduate Critique Laboratory

Teaching Fellow, Yale University, Department of the History of Art, 2002–2006: *Introduction to the History of Art* (Professor Vincent Scully); *Film Theory and Aesthetics* (Professor Noa Steimatsky); *The Self in Twentieth Century Art* (Professor David Joselit); *History of Western Art, Renaissance to the Present* (Professors Anne Dunlop & Christine Mehring); *Abstract Expressionism* (Professor Alexander Nemerov)

RESEARCH FELLOWSHIPS AND AWARDS

2021–2022	Clark/Oakley Humanities Fellowship, The Sterling and Francine Clark Art Institute & The Oakley Center, Williams College
2019–2021	Behrman Faculty Fellow, Humanities Council, Princeton University
2017	Graham Foundation Individual Research Grant
2017	Stanley J. Seeger Summer Fellowship, Princeton University
2016–2019	Harold Willis Dodds Presidential University Preceptorship, Princeton University
2015	Bolsa de Pós-Doutorado, Fundação de Amparo à Pesquisa do Estado de São Paulo, Universidade de São Paulo
2015	Program in Latin American Studies Faculty Summer Research Grant, Princeton University
2014	University Committee on Research in the Humanities and Social Sciences Grant, Princeton University
2011–2012	Creative Capital & Andy Warhol Foundation Arts Writers Grant (Book category)
2011	Research Board Grant, University of Illinois, Urbana-Champaign
2011–2012	Lemann Institute for Brazilian Studies Faculty Research Grant, University of Illinois, Urbana-Champaign
2011	Humanities Released Time, University of Illinois, Urbana-Champaign
2009	Frances Blanshard Fellowship Fund Prize for Outstanding Dissertation in the History of Art, Yale University
2007–2008	Getty Research Institute Predoctoral Fellowship
2007–2008	Dedalus Foundation Ph.D. Dissertation Fellowship
2007	Fund for Lesbian and Gay Studies Research Grant, Yale University
2006	Graduate School of Arts and Sciences Summer Research Fellowship, Yale University
2005–2006	University Dissertation Fellowship, Yale University
2005	Paul Mellon Centre Travel Grant, London, U.K.
2003, 2004, 2005	Lehman Award, History of Art, Yale University
2003	McNeil Award, History of Art, Yale University
2003	Summer Foreign Language Institute Graduate Fellowship, Yale University
2002–2003	Gutman Fellowship, History of Art, Yale University
2002–2003	Philip Lippincott Goodwin Fellowship, History of Art, Yale University

TEACHING GRANTS AND AWARDS

2016	David A. Gardner '69 Magic Project Grant; Princeton-Mellon Initiative in Architecture, Urbanism & the Humanities Grant; and Program in Latin American Studies Grant, Princeton University, for course "Contemporary Art: The World Picture", " Framing a Worldview: Students Explore Globalization at São Paulo Bienal " -Jamie Saxton
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- 2015 Princeton–Mellon Initiative in Architecture, Urbanism & the Humanities Grant, for course “The Artist at Work” [“Class Snapshot: The Artist at Work”](#) -Jamie Saxton
- 2014 David A. Gardner ‘69 Magic Project Grant, Princeton University, for development of course “The Artist at Work”
- 2009, 2010 List of Teachers Ranked as Excellent by their Students, University of Illinois, Urbana-Champaign, Fall 2009, Spring 2010, Fall 2010

PUBLICATIONS

Books

- 2016 *Hélio Oiticica: Folding the Frame* (Chicago: University of Chicago Press, 2016).
Shortlisted for the ASAP/Association for the Study of the Arts of the Present 2017 Book Prize
Barr Ferree Foundation Publication Fund Grant Recipient, Princeton University

Reviews and notices

- [Conflict of Interest](#), Dorota Biczal: Reading List, August 2016.
- Nina C. Ayoub, Weekly Book List, Chronicle of Higher Education, March 11, 2016.
- E. Douglas, Choice: A Publication of the Association of College and Research Libraries, October 2016.
- Adrian Anagnost, Critical Inquiry Vol 43 No 3 (Spring 2017): 752–753.
- Adrian Anagnost, “Hélio Oiticica: dobrar a moldura, de Irene V. Small” in Dossiê Hélio Oiticica Ars (Escola de Comunicações e Artes, Universidade de São Paulo) No 30 (2017): 293–300 (expanded and translated version of above).
- Gillian Sneed, “Art Systems and Hélio Oiticica” The Brooklyn Rail: Critical Perspectives on Arts, Politics, and Culture (February 2017): 30–31.
- Harper Montgomery, “Neither Participatory nor Conceptualist: Avant–Gardism in Brazil, Venezuela, and Argentina 1944–77” Art Journal Vol 76 No 1 (Spring 2017): 213–215.
- [Nadja Rottner, CAA.Reviews](#) (August 16 2017).
- Lara Demori, Bulletin of Spanish Visual Studies (April 2018): 25–26.

Peer-Reviewed Book Chapters

- 2021 “Cut, Fuse, Fissure: Planarity circa 1954” in Zanna Gilbert, Andrew Perchuk, Pia Gottschaller, Tom Learner, and Andrew Perchuk, eds., *Purity is a Myth: The Materiality in Concrete Art from Argentina, Brazil, and Uruguay* (Los Angeles: Getty Research Institute, 2021), 67–87.
- 2021 “The Myths of Hélio Oiticica” in Alejandro Anreus, Robin Greeley, and Megan Sullivan, eds., *A Companion to Modern and Contemporary Latin American and Latino Art* (London: Wiley Blackwell Publishing, 2021), 200–216.
- 2014 Response, in Spyros Papapetros and Julian Rose, eds., *Retracing the Expanded Field: A Conference in Art and Architecture* (Cambridge: MIT Press, 2014), 195–201 (expanded version of “Site and Sociality: Joseph Beuys and the Relics of Modernist Sculpture” *Yale University Art Gallery Bulletin* (November 2009): 86–88).
- 2013 “Medium Aspecificity / Autopoietic Form” in Alexander Dumbadze and Suzanne Hudson, eds., *Contemporary Art: Themes and Histories, 1989–Present* (London: Wiley Blackwell Publishing, 2013), 117–125.

- 2013 "Against Depth: Looking at Surface through the Kodak Carousel" in Lauren Goodlad, Lilya Kaganovsky and Robert Rushing, eds., *Mad Men, Mad World: Sex, Politics, Style and the 1960s* (Durham: Duke University Press, 2013), 181–191.

Peer-Reviewed Journal Articles

- 2018 "Passion of the Same: Cacique de Ramos and the *Multidão*" *ARTMargins* Vol 7 No 3 (October 2018): 6–33.
- 2018 "Introduction to translation of Eduardo Viveiros de Castro's "The Equal and the Different" *ARTMargins* Vol 7 No 3 (October 2018): 104–108.
- 2017 "Insertions into Historiographic Circuits" *October* No 161 (Summer 2017): 69–88.
- 2015 "*Pigment pur* and the *Corpo da Côr*: Post–painterly Practice and Transmodernity" *October* 152 (Spring 2015): 82–102.
-Translated as: "Pigment pur e o Corpo da Côr: Prática pós–pictórica e transmodernidade" Dossiê Hélio Oiticica *Ars* (Escola de Comunicações e Artes, Universidade de São Paulo) No 30 (2017): 255–276.
- 2012 "Exit and Impasse: Ferreira Gullar and the 'New History' of the Last Avant–Garde" *Third Text* Vol 26 No 1 (January 2012): 91–101.
- 2009 "Believing in Art: The Votive Structures of Conceptual Art" *Res: Anthropology and Aesthetics* Vol 55/56 (Spring/Fall 2009): 294–307.
- 2009 "Morphology in the Studio: Hélio Oiticica at the Museu Nacional" *Getty Research Journal* No 1 (February 2009): 107–126.
- 2007 "[Piranesi's Shape of Time](#)" *Image [&] Narrative* [e–journal] No 18 (September 2007)

Exhibition Catalogues

- 2019 "Bodies of/or Things" in Inés Katzenstein, ed., *Sur Moderno: Journeys of Abstraction, The Patricia Phelps de Cisneros Gift*, New York, exh. cat. (New York: Museum of Modern Art, 2019), 100–107.
- 2019 "Plasticity and Reproduction: Tarsila's A Negra" in Adriano Pedrosa, ed., *Tarsila do Amaral: Cannibalizing Modernism*, exh. cat. (São Paulo: Museu de Arte de São Paulo, 2019), 38–53.
· Translated as: "Plasticidade e Reprodução: A Negra do Tarsila do Amaral" in Adriano Pedrosa, ed. *Tarsila Popular*, exh. cat. (São Paulo: Museu de Arte de São Paulo, 2019), 38–53.
- 2016 "Permanent Evolution: Hélio Oiticica and the Return to Rio 1978–1980" in Lynn Zelevansky, Elisabeth Sussman, James Rondeau, and Donna De Salvo, eds., *Hélio Oiticica: To Organize Delirium*, exh. cat. (Pittsburgh: Carnegie Museum of Art, Whitney Museum, Art Institute of Chicago, 2016), 256–68.
· Review: Camila Maroja, "How to Organize Delirium?" *Art Journal* Vol 76 No 2 (2017): 155–158.
- 2015 "Passing the Time of Pictures, Inhabiting the Network's Pause" in *Gabriel Sierra*, exh. cat. (Chicago and Berlin: Renaissance Society of the University of Chicago and Bom Dia Boa Tarde Boa Noite, 2015), 139–167.
- 2014 "On Zilia Sánchez's Surface" in *Zilia Sánchez*, exh. cat. (New York: Galerie Lelong, 2014), 5–9.
- 2014 (expanded version of "One Thing After Another: How We Spend Time in Hélio Oiticica's Quasi–Cinemas" *Spectator: USC Journal of Film and Television Criticism*, special issue "The Instant", ed. René T. Brucker Vol 28 No 2 (Fall 2008): 73–89.)

- 2013 *Blind Field*, exh. cat., with Tumelo Mosaka, (Champaign: Krannert Art Museum, 2013).
 · “Blind Field: Inside/Out”, 16–21.
- 2009 “Saint Matorel”; Hercules Killing the Centaur Nessus”; “40 dessins de Picasso en marge du Buffon”; “Painter and Model Knitting”; “Le chant des morts”; “De mémoire d’homme”; “First Steps”; “balzacs en bas de casse et picassos sans majuscule”; “Study of Profiles” in Susan G. Fisher, ed., *Picasso and the Allure of Language*, exh. cat. (New Haven: Yale University Press, 2009), 54–61, 104–118, 136–139, 149–169, 195–201, 209–217.
 · *New Republic* Best Art Books of the Year, 2009
 · Association of Art Museum Curators Awards for Excellence, Runner–up for Outstanding Exhibition Catalogue, 2009
 · Independent Publishers Book Awards, Fine Arts Silver Medal, 2009
- 2008 “Interview with Felipe Dulzaides” in Lauri Firstenberg, ed., *California Biennial 2008*, exh. cat. (Orange County Museum of Art, 2008), 76–79.
- 2007 Verbiocovisual: Brazilian Concrete Poetry. Exhibition pamphlet, Sterling Memorial Library, Yale University (November 2006) and published in *CiberLetras: Revista de crítica literaria y de cultura / Journal of literary criticism and culture* No.17 (July 2007)
<http://www.lehman.cuny.edu/ciberletras/v17/introjacksonsmall.htm>
- 2002 “Multitude: Memory of Form” in Lauri Firstenberg and Irene Small, eds., *Multitude*, exh. cat., (New York: Artists Space, 2002), n.p.

Articles

- 2021 “Slip of the Teeth” with Beatriz E. Balanta and Rachel L Price, *Texte zur Kunst* No 122 “Figuration” (June 2021): 102–125.
- 2021 “Negative Capability: Irene V. Small on Leonilson’s Ninguém, 1992” *Artforum* (March 2021): 140–143.
- 2019 “A Tribute to Okwui Enwezor” *The Brooklyn Rail* (July–August 2019). Available at:
<https://brooklynrail.org/2019/07/in-memoriam/A-Tribute-to-Okwui-Enwezor>
- 2018 Response, “Questionnaire on ‘Monuments’” *October* No 165 (Summer 2018): 159–162.
- 2017 “On and Off Art: Irene V. Small on Allora and Calzadilla’s Puerto Rican Light (Cueva Vientos), 2015” *Artforum* Vol 55 No 9 (May 2017): 286–295.
- 2016 “Southern Exposure: Irene V. Small on Videobrasil” *Artforum* Vol 54 No 5 (January 2016): 75–76.
- 2015 “Paulo Bruscky” *Grove Dictionary of Art* (part of Oxford Art Online) published September 2015 (encyclopedia entry). <http://www.oxfordartonline.com/subscriber/article/grove/art/T2287776>
- 2014 “Live Streaming: Irene V. Small on Documentary Strategies in Brazilian Art and Activism” *Artforum* Vol 52 No 9 (May 2014): 286–290.
- 2012 “Ped•a•go•gia: Como fazer coisas com palavras” (Ped•a•go•gia: How To Do Things With Words) *Reconfigurações do Público: Arte, Pedagogia e Participação*, Museu de Arte Moderna do Rio de Janeiro (March 2012) <http://www.institutomesa.org/seminariomam>
- 2011 “Openings: Matheus Rocha Pitta” *Artforum* Vol 49 No 10 (Summer 2011): 386–389.
- 2010 “Material Remains: On the Afterlife of Hélio Oiticica’s Work” *Artforum* Vol 48 No 6 (February 2010): 95–96.
- 2001 “System Error: Notes” *Dialogue* Vol 4 No 1 (Spring/Summer 2001): 1 (introduction to guest–edited volume of journal).

- 2001 "Blind Spot: Writing the Body in the Video Art of Tran T. Kim-Trang" *Art Asia Pacific* No 30 (April 2001): 62–67.
- 2000 "Spectacles of Invisibility: The Photography of Tseng Kwong Chi & Nikki S. Lee" *Art Asia Pacific* No 28 (October 2000): 48–53.
- 1999 "The Looking Glass: Three Photographers" *Dialogue*, Asian American Arts Alliance (Fall 1999): 23–29.

Reviews and Previews

- 2014 "Other Primary Structures: Working Through, Acting Out," *What Does the Other Do?* Colección Cisneros Debates, July 2014 <https://www.coleccioncisneros.org/editorial/debate/what-does-other-do>
- 2014 "Sensitive Geometries: Brazil 1950s–1980s", exhibition review, *Artforum* Vol 52 No 5 (January 2014): 208.
- 2013 "Mira Schendel", exhibition preview, *Artforum* Vol 52 No 1 (September 2013): 139.
- 2011 "Luis Camnitzer", exhibition preview, *Artforum* Vol 49 No 5 (January 2011): 91.
- 2010 "Suprasensorial: Experiments in Light, Color, and Space", exhibition preview, *Artforum* Vol 49 No 1 (January 2010): 169.
- 2010 "Our Literal Speed", colloquium review, *Journal of Visual Culture* Vol 9 No 2 (August 2010): 237–41.
- 2010 "Rivane Neuenschwander", exhibition preview, *Artforum* Vol 48 No 9 (May 2010): 132.
- 2006 "Tropicália: A Revolution in Brazilian Culture", exhibition review, *Artforum* Vol 44 No 6 (February 2006): 204.
- 2006 "50th Anniversary of the Exhibition of Concrete Art", exhibition preview, *Artforum* 2006 Vol 45 No 1 (September 2006):169.
- 2006 "Gego", exhibition preview, *Artforum* 2006 Vol 44 No 9 (May 2006): 150.
- 2006 "Tropicália: A Revolution in Brazilian Culture", exhibition preview, *Artforum* Vol 44 No 5 (January 2006): 102.
- 2006 "Artur Barrio: Actions after Actions", exhibition preview, *Artforum* Vol 44 No 5 (January 2006): 91.
- 2002 "Urban Pornography", exhibition review, *Third Text* Vol 16 No 2 (Summer 2002): 205–208.
- 2000 "Amnesia", exhibition review, *New York Arts* Vol 5 No 1 (Jan. 2000): 22–23.
- 1999 "Mona Hatoum", exhibition review, *New York Arts* Vol 4 No 12 (December 1999): 47.
- 1999 "Place and Diversity: Memory and Location", exhibition review, *New York Arts* Vol 4 No 12 (Dec. 1999): 25.
- 1999 "Mariko Mori", exhibition review, *Dialogue*, Asian American Arts Alliance (Fall 1999): 10–11.

Translations

- 2018 Eduardo Viveiros de Castro, "The Equal and the Different" [c.1975], *ARTMargins* Vol 7 No 3 (October 2018): 108–112.
- 2017 Ronaldo Brito, "Apex and Rupture in the Brazilian Constructive Project" [1975] Translation by Gabriel Pérez-Barreiro with Irene V. Small *October* No 161 (Summer 2017): 89–142.

Lectures, Symposia and Workshops

(Invited unless noted with *)

- 2022
- “Plasticity and Reproduction: Tarsila’s A Negra” Perling Stanley Goodman Lecture, NSU Art Museum, Fort Lauderdale, February 2021
- 2021
- “Not / Making / Marks: On Lygia Clark’s Organic Line” Courtauld Institute, London, November 2021
 - “Circling Black Square: Discovery Against Invention” Affective Graphic Design, Kunstinstituut Melly, Rotterdam, October 2021
 - “Slip of the Teeth” Oakley Seminar, Oakley Humanities Center, Williams College, October 2021
 - Workshop participant, Matters of Fact: The Concrete and the Conceptual in 1970s Latin America, Cisneros Institute, Museum of Modern Art, New York, October 2021
 - “Circling Black Square: Discovery Against Invention” Bettman Lecture, Columbia University, September 2021
 - Organizer, with Gabriela Nouzeilles, Angela Brown and Elise Chagas, Cura Continua: Art, Curating, and Practices of Radical Care, A Series Co-sponsored by the Program in Latin American Studies and the Department of Art & Archaeology *-The Insurgent Archive: A Conversation on Art and Institutional Practice with Mari Carmen Ramírez and Yasmin Ramirez (February 2021)-The 12th Mercosul Bienal at the Crossroads of Covid-19 (March 2021)-Our Island Is Here: Strategies of Relation in Contemporary Art and Curating, A Conversation with Marina Reyes Franco, Thomas Lax, Miguel López, and Thiago de Paulo Souza (March 2021)
- 2020
- “I Have No Place in the World: Hélio Oiticica and the Logic of Permanent Evolution” Hoger Instituut voor Schone Kunsten, Belgium, December 2020
 - “From Comparative Art History to the Weak Link as Line of Flight” I Jornada Internacional de Filosofia, Arte e Estética do Grupo de Estudos em Estética e Teoria de Arte, Departamento de Filosofia, Universidade Estadual de Campinas, Brazil, November 2020
 - Moderator, “Blurring the Lines Between Art & Activism: A Conversation with Tania Bruguera” CUNY and the Colección Patricia Phelps de Cisneros, October 2020
 - “From Comparative Art History to a Topology of Weak Links” Yale University, History of Art, October 2020
 - Moderator, SurModerno: New Perspectives on South American Abstraction and Its Legacies, Columbia University, February 2020
 - “Conversation on the Rehang, with Jean-Luis Cohen, Maria Gough, Robin Kelsey, Pamela Lee, Chika Okeke-Ogulu, Irene Small” Mellon-Marron Research Consortium Scholars Day, Museum of Modern Art, NY, January 2020
- 2019
- Workshop as part of the seminar Historische Perspektiven der Bildtheorie, Eikones: Center for the Theory and History of the Image, Basel, October 2019
 - “How to Circle a Square” Academy of Fine Arts, Vienna, October 2019
 - “The Discovery of the Organic Line McIntire Lecture”, University of Virginia, September 2019
 - “I Aspire to the Great Labyrinth” The Rapidly Changing Landscape of Archive Stewardship in Contemporary Art, Hauser Wirth Institute, March 2019
 - “From Comparative Art History to a Topology of the Weak Link” New Narratives in Contemporary Art, University of Chicago, March 2019

- 2018
- “Museu é o Mundo: A Small History of Catastrophes” Columbia University Seminar on Brazil, November 2018
 - Invited presenter, Columbia University MA in Critical & Curatorial Studies Colloquium, NY, October 2018
 - Workshop participant, Precarity, Resistance and Contemporary Art from the Americas, The Clark Art Institute, October 2018
 - “Analphabetic Cinema” Tropical Underground: Revolutions of Cinema and Anthropology in Brazil after 1965 Film and lecture series, a collaboration of the Goethe–Universität, Filmmuseum Frankfurt, Museum Weltkulturen and Museum Angewandte Kunst, Frankfurt, June 2018
 - “Emergence Against Development: Hélio Oiticica and the Modernist Project in Brazil” part of the lecture series Memories of Underdevelopment, Museo Jumex, Mexico City, May 2018
- 2017
- “Dobrar a Moldura” Seminário Hélio Oiticica, Instituto de Estudos Avançados, Universidade de São Paulo, October 2017
 - “I Have No Place In The World: On Hélio Oiticica” Roundtable in conjunction with exhibition Hélio Oiticica: To Organize Delirium, Whitney Museum of American Art, July 2017
 - “From Comparative Art History to a Topology of the Weak Link” C-MAP Annual Seminar: Transnational Histories, Non-Aligned Networks, and the 21st Century Metropolitan Museum, Museum of Modern Art, New York, May 2017
 - Panelist, Decentering the Museum? Public panel, Museum of Modern Art, New York, May 2017
 - “Passion of the Same: Cacique de Ramos and the Multitude” Smart Lecture, University of Chicago, April 2017
 - Andrew W. Mellon Foundation Chicago Objects Study Initiative workshop leader, Hélio Oiticica: To Organize Delirium, University of Chicago in collaboration with the Art Institute of Chicago, April 2017
 - Seminar guest presenter, “Directions in Modern and Contemporary Latin American Art” course taught by Alexander Alberro, Columbia University, April 2017
 - Panelist, “Contemporary Art History: Temporal Frames and Geographic Terrains” Society of Contemporary Art Historians, College Art Association, February 2017
 - “Tino Sehgal and the Limits of Work” The (Object) as Exhibition as Event: From the 1990s to Now, College Art Association, February 2017
- 2016
- “What a Body Can Do: Art and Science Amongst the Butterflies” Carnegie Museum of Art in association with Carnegie Museum of Natural History, December 2016
 - “Hélio Oiticica: Folding the Frame – Irene V. Small in conversation with Molly Nesbit” Margaret Liebman Berger Forum, Stephen A. Schwarzman Building, New York Public Library, November 2016
 - Respondent, Site Specificity Without Borders Conference, Columbia University, November 2016
 - “Notes on the Lives of Art” Avant Museology Conference, Brooklyn Museum, November 2016
 - Workshop participant, The Material of Form, Getty Research Institute, October 2016
 - “Nonobjects and Folded Frames: Mónica Amor and Irene V. Small in Conversation about Art and Abstraction at the Edge of Modernity” Program in Media & Modernity, Princeton University, October 2016
 - Panelist, Crossing Boundaries: Making World Art History Workshop, Institute of Fine Arts, September 2016

- “Hélio Oiticica: Folding the Frame” School of the Art Institute of Chicago, September 2016
 - “O Igual e o Diferente: The Culture of the Other circa 1970” Arte y Cultura Visual de los años 60 y 70, Latin American Studies Conference, May 2016
 - Respondent, Export Commodity Cultures: Designing Latin America, Latin American Studies Conference, May 2016
 - “Poor Image and Meta-Medium: Hércules Florence and the Invention of Photography in Brazil” Colloquium on Spanish and Latin American Art, Institute of Fine Arts, April 2016
 - “Hélio Oiticica: Folding the Frame” Studio Museum in Harlem, a program of StudioLab, Barnard University, April 2016 “Eye contra Hand: Disciplining Development in Arte Infantil” Form and Feeling: The Making of Concretism Conference, CUNY Graduate Center, February 2016
- 2015
- “Hélio Oiticica: Dobrando a Moldura” NUMAS, Departamento da Antropologia, Universidade de São Paulo, October 2015; “Connecting Art Histories” series, Departamento de História da Arte, Universidade Estadual de Campinas, September 2015
 - “Paixão do Mesmo: Cacique de Ramos e a Multidão” Grupo Etno-História, Departamento da Antropologia, Universidade de São Paulo, October 2015; Departamento de História da Arte, Universidade Federal de São Paulo, September 2015
 - Guest presenter, “Laboratório de Curadoria em Arte Contemporânea” Departamento de História da Arte, Universidade Federal de São Paulo, October 2015
 - “Blind Field” presentation in seminar “Freestyle and Displacement in Contemporary Art Practices” taught by Leslie Hewitt, Barnard College, April 2015
- 2014
- “Charting the Organic Line” Critique and the Contemporary: Latin American Art History Since the 1960s Conference, Columbia University, November 2014
 - “The Not–Photography of Non–Sculpture: Tino Sehgal and the Limits of Work” The Photography of Sculpture Conference, Getty Research Institute, October 2014
 - “Paixão do Mesmo: Cacique de Ramos e o Multidão” Escola Visual de Arte, Parque Lage, August 2014
 - “Text in the Wake of the Technical Image: Mira Schendel’s Datiloscritos” University of California, Irvine, Visual Studies Series, May 2014
 - “Sculpture After the Medium” Guest presenter, graduate colloquium taught by Michael Lobel, SUNY Purchase, March 2014
 - “Pigments Purs and the Corpo da Côr: Post–painterly Practice and Transmodernity” Institute of Advanced Study, School of Historical Studies, January 2014
- 2013
- “Oiticica–subterrânea” PINTA Art Fair Forum, New York, November 2013
 - “Hélio Oiticica: Folding the Frame” Rewald Seminar, The Graduate Center, CUNY, September 2013
 - “Pigments Purs and the Corpo da Côr: Post–painterly Practice and Transmodernity” Connecting Art Histories / Grounds for Comparison: Neo–vanguards and Latin American / Latino Art Research Seminar, Universidad de Bogotá Jorge Tadeo Lozano, Colombia, June 2013 *
 - “Passion of the Same: Cacique de Ramos and the Multitude” Program in Latin American Studies and Program in Media & Modernity, Princeton University, March 2013
 - “Situated Transmission: Hércule Florence and the Invention of Photography in Brazil” Itinerant Languages of Photography Conference, Mexico City, March 2013

- "Contemporary Art, 1989 to the Present, A Roundtable Discussion," New Museum of Art, March 2013
- "The Cell and the Plan: Diagramming Oiticica's Eden" Keynote lecture, Mapping: Geography, Power, and the Imagination in the Art of the Americas, Institute of Fine Arts, New York University, March 2013
- 2012
 - "Text in the Wake of the Technical Image: Mira Schendel's Datiloscritos" Seminário Internacional Mira Schendel, Pinacoteca do Estado de São Paulo in collaboration with Tate Modern, December 2012
 - "Ped•a•go•gia: How to Do Things With Words" Beyond Utopias? Art, Theory, and the Coming of Spring Conference, Unit for Criticism and Interpretive Theory, University of Illinois, Urbana-Champaign, April 2012
- 2011
 - "Passion of the Same: Cacique de Ramos and the Multitude" The Politics of Camouflage in Artistic Practices from the 1970s Conference, Columbia University in collaboration with The Americas Society, October 2011
 - "What a Body Can Do" University of Chicago, Department of Art History, February 2011
- 2010
 - "On the Afterlives of Art" Art → Archives: Latin American and Beyond from 1920 to Present Research Forum, University of Texas, Austin, October 2010 *
 - "O Depois de Arte" Hélio Oiticica: Legados e Futuros, Museu de Arte Moderna do Rio de Janeiro, September 2010
 - "When is Art? Or, How to Make a Work that is not a Work of Art" New Perspectives on Modern and Contemporary Latin American Art Symposium, University of Illinois, Chicago, April 2010
 - "The Folded and the Flat: On Art and Information in Brazil c. 1960" Abstract Connections Conference, Tate Modern, London, March 2010 *
 - "Hélio Oiticica: The Cell and the Plan" School of the Art Institute of Chicago, April 2010
 - Moderator, "Art as Event" Museum of Contemporary Art, Chicago, March 2010
 - "Against Depth" Mad World, Unit for Criticism and Interpretive Theory, University of Illinois, Urbana-Champaign, February 2010
 - Discussant, Art as Event, College Art Association, Chicago, February 2010
- 2009
 - "The Folded and the Flat: On Art and Information in Brazil c. 1960" Department of Spanish, Portuguese and Italian Colloquium, University of Illinois, Urbana-Champaign, October 2009
 - "The Cell and the Plan" Center for Latin American and Caribbean Studies Lecture Series, University of Illinois, Urbana-Champaign, September 2009
 - "Time is on My Side: On Hélio Oiticica's and Neville D'Almeida's Cosmococas" Reading Oiticica, Latin American Studies Association conference, Rio de Janeiro, June 2009
 - "The Cell and the Plan" Modern Art Colloquium, University of Illinois, Urbana-Champaign, March 2009
 - "What A Body Can Do" Clothing, Flesh, Bone: Visual Culture Above and Below the Skin, College Art Association, Los Angeles, February 2009 *

- 2008
 - “Hélio Oiticica’s Systems Art” Getty Research Institute, April 2008 (GRI Scholars Series)
 - Co-organizer, Latin America: The Last Avant–Garde, conference co-sponsored by the Department of the History of Art, Yale University & the Department of Art History, The Graduate Center, CUNY, April 2008
 - “Time Is On My Side: On the Cocaine Cinemas of Hélio Oiticica and Neville D’Almeida” Altered States, University of Southern California Graduate Student Conference, March 2008
- 2007
 - “The Folded and the Flat” First Triennial Conference of the Association for Latin American Art, Institute of Fine Arts, October 2007 *
- 2006
 - “The Folded and the Flat” Poem/Art: 50 Years of Brazilian Concrete Poetry Conference, Yale University, November 2006
- 2005
 - “One Thing After Another: How We Spend Time in Hélio Oiticica’s Quasi-Cinemas” Open Systems: Rethinking Art Circa 1970 Symposium, Tate Modern, UK, September 2005 *
- 2004
 - “Hélio Oiticica’s Tropicália; Hunger of Form” 10th Annual CUNY Graduate Symposium, October 2004*
 - “Pointing to Duchamp” Gallery talk, Yale University Art Gallery, February 2004
- 2003
 - Moderator, “Deconstructing the City” Constructing the City, Yale University, November 2003
 - “Paul Pfeiffer’s The Long Count: The Performance of History, the Labor of Art” Issues in Representation: Inscription and Intermediality Symposium, Brown University, March 2003 *

Curatorial Work and Consultation

- 2017 **Getty Research Institute, *Making Art Concrete: Works from Argentina and Brazil in the Colección Patricia Phelps de Cisneros***
Project Researcher for exhibition at Getty Museum curated by Andrew Perchuk, Tom Learner, Zanna Gilbert, Aleca Le Blanc, and Pia Gottschaller as part of Pacific Standard Time LA/LA, 2017
- 2016–2020 **Museum of Modern Art, New York, Museum Research Colloquium**
Faculty participant in study sessions on collections of the Museum of Modern Art, New York
- 2015–2017 **Getty Research Institute, Pacific Standard Time: LA/LA**
Consultant for *Condemned to be Modern*, exhibition at Los Angeles Municipal Art Gallery curated by Clara Kim as part of Pacific Standard Time LA/LA, 2017
- 2015–2017 **Bronx Museum of the Arts**
Consultant for exhibition *Form and Feeling: The Making of Concretism*, exhibition curated by Sérgio Bessa and Julieta Gonzalez
- 2015 **Princeton University Art Museum, Princeton University**
Faculty leader for collaborative student-curated exhibition, From Frame to Life: Experiential Activation, organized in conjunction with the loan and display of Lygia Clark, *Bicho* (Máquina MD), 1962 as part of seminar ART344 Exhibiting Experimentalism (January 29–March 8 2015)
- 2012–2013 **Krannert Art Museum, University of Illinois at Urbana-Champaign**
Co-curator, with Tumelo Mosaka, of *Blind Field*, exhibition of 20 mid-career and emerging artists working in Brazil; opened at Krannert Art Museum January 2013 and travelled to Eli and Edyth Broad Museum, Michigan State University June 2013
- Jan–Aug 2007 **Yale University Art Gallery**
Contributing author for exhibition catalogue *Picasso and the Allure of Language* (January 2009)

- Fall 2006 **Yale University, Sterling Memorial Library**
 Guest curator for *Verbivocovisual: Brazilian Concrete Poetry*, exhibition of rare books, printed objects and works on paper, in conjunction with the conference *Poem/Art: 50 Years of Brazilian Concrete Poetry*, organized by the Department of Spanish and Portuguese
- Fall 2002 **Artists Space, New York**
 Co-curator, with Lauri Firstenberg, of *Multitude*, exhibition of international contemporary art at not-for-profit gallery
- 1999 – 2000 **Okwui Enwezor, Director, Documenta 11**
 Research, curatorial assistance, and coordination for the exhibitions: *The Short Century: Independence and Liberation Movements in Africa, 1945–1994* (Museum Villa Stuck, Munich; Haus der Kulturen der Welt, Berlin; Museum of Contemporary Art, Chicago; PS1/MOMA, New York 2002); *Century City: Art and Culture in the Modern Metropolis* (Tate Modern, London 2001); *David Goldblatt* (AXA Gallery, New York, NY 2001); *Mirror's Edge* (Bildmuseet, Umea, Sweden; Vancouver Art Gallery, Canada; Castello di Rivoli, Turin, Italy; Tramway Contemporary Art Center, Glasgow, Scotland 1999); and *Documenta 11* (Kassel, Germany 2002)

Professional Activities And Service

Advisory Boards and Memberships

- 2021–2023 The Clark Art Institute
 Member, Advisory Board of Research and Academic Program
- 2021–
 Texte zur Kunst
 Member, Advisory Board, Berlin-based international journal of contemporary art
- 2018–
 Ars, Escola de Comunicações e Arte, Universidade de São Paulo
 Member, Comissão Editorial, peer-reviewed journal published by school of communication and art, University of São Paulo
- 2014–
 Fórum Permanente, Instituto de Estudos Avançados, Universidade de São Paulo
 Member, cultural platform of circuits and institutions of contemporary art in Brazil and beyond
- 2013–
 Translating Institutionalality
 Co-founder with Joaquín Barriendos (Columbia University) and Zanna Gilbert (Museum of Modern Art, New York) of working group on Latin American conceptual practices
- 2011–
 Brazilian Studies Association
 Program committee for BRASA annual conference September 2012
- 2009–
 Latin American Studies Association
- 2008–
 Society of Contemporary Art Historians
- 2007–
 Association for Latin American Art
- 2002–
 College Art Association

Peer Review

- Art History
- Art Journal
- Burlington Magazine
- Austrian Science Fund
- University of California Press

- University of Chicago Press

Juries

- American Association of University Women International Fellowships
- Creative Capital/Andy Warhol Foundation Arts Writers Program
- Dedalus Foundation, Senior and Dissertation Fellowships

University Academic Service

Committees and Positions

- | | |
|-----------|--|
| 2019– | Princeton University, Edward W. Said Memorial Lecture Committee
· Member |
| 2018–2021 | Princeton University, Program in Latin American Studies
Member, Executive Committee |
| 2018–2021 | Princeton University, Department of Art & Archaeology
Graduate Job Placement and Fellowship Officer |
| 2018 | Princeton University Art Museum
Member, Search Committee for Mellon Collection Research Specialist in Latin American Art |
| 2017– | Princeton University Firestone Library, Rare Books and Special Collections
Faculty Working Group on Concrete and Visual Poetry |
| 2016–2019 | Princeton University, Committee on Conference and Faculty Appeal
Member |
| 2015– | Princeton University, Gauss Seminars in Criticism
Member, Executive Committee |
| 2013– | Princeton University, Program in Media & Modernity
Member, Executive Committee |
| 2012– | Princeton University, Department of Art & Archaeology <ul style="list-style-type: none"> · Chair, Lecture committee (2013); · Member, Visual Resources committee (2012–17, 2017–2018) · Resources committee (2012–13) · Library committee (2013–2014) · Building committee (2016–7) · Undergraduate committee (2017–2018) · Graduate committee (2019–2020) · Islamic Search Committee (2019) |
| 2011–2012 | University of Illinois, Urbana-Champaign, Unit for Criticism and Interpretive Theory <ul style="list-style-type: none"> · Organizing committee for unit’s annual seminar, on theme “Beyond Utopia? Art, Theory and the Coming of ‘Spring’” |
| 2009– | University of Illinois, Urbana-Champaign, Modern Art Colloquium <ul style="list-style-type: none"> · Co-organizer of lecture series for advanced graduate students, faculty, and visiting speakers to present on topics of modern and contemporary art and art history |

- 2009–2011 University of Illinois, Urbana-Champaign, Latin American Visualities Lecture Series
 · Co-organizer of lecture series for invited speakers co-sponsored by the Center for Latin American and Caribbean Studies and the College of Fine and Applied Arts
- 2009– University of Illinois, Urbana-Champaign, School of Art & Design
 · Member of Visitors Committee which invites speakers to campus
- 2003–2004 Yale University, Co-Chair, Street Hall Committee
 · Organized lecture series for invited guests and monthly Work-in-Progress talks for faculty and graduate students within the Department of the History of Art
- University Public Speaking and Workshops
- 2020 Humanities Council, Princeton University
 · Behrman Faculty Fellows Talk, October 2020
- 2019 Program in Media & Modernity, Princeton University
 · Response to John Blakinger, *Gyorgy Kepes: Undreaming the Bauhaus*, October 2019
 Department of Art & Archaeology Graduate Student Workshops
 · Speaker, Early Stage PhD Scholarly Productivity Workshop
- 2017 Department of Art & Archaeology Reunion Lecture
 · “Revealing Pictures” *Department of Art & Archaeology Reunion Lecture*, with Professors Rachael Delue and Anna Arabindan Kesson, Princeton University, June 2017
 Princeton University Art Museum
 · Workshop organizer, *The Aesthetic Document: Conceptual Practices and the Museum*, study session at Princeton University Art Museum in conjunction with visit of Cristina Freire, Professor and Curator, Museu de Arte Contemporânea, Universidade de São Paulo, May 2017
 Program in Media & Modernity, Princeton University
 · Faculty Respondent to Graduate Colloquium: Matthew Mullane, Sonia Angela de Laforcade, and Michael Faciejew, May 2017
 Day of Action Teach-in, March 6 2017, Princeton University
 · Faculty teach-in participant for session “Reading Images: Media, Art, Politics”
- 2016 Program in Media & Modernity, Princeton University
 · Respondent to José Lira, “Flávio de Carvalho: Body, Architecture, and Performance”, November 2016
 Undergraduate Society of A&A Fellows, Princeton University, Department of Art & Archaeology
 · Invited faculty speaker
- 2014–2017 Universidade de São Paulo–Princeton Strategic Partnership Program
 · Associated faculty for Mario Gandelonas and Alexandre Delijaicov, co-directors, São Paulo as Fluvial Metropolis: Infrastructure, Meta-Projects, Imagined Futures and the City as Home
 · “Blind Fields and the Garden as Conceptual Tool” Presentation at *Making a Home in the City: Art and Infrastructure, Fluvial Metropolis Workshop 5*, Faculdade e Arquitetura e Urbanismo, Universidade de São Paulo, October 2017
- 2014 Program in Visual Arts, Princeton University
 · Invited faculty speaker for closing panel at *The Surface*, an undergraduate project by Mary Lou Kolbenschlag, Remi Yamazaki, Kemy Lin, Amber Stewart and Buse Aktas

- 2013 Interdisciplinary Program in the Humanities
 - Panelist, “Art and School: Tino Sehgal’s This Situation” November 2013
- April 2004 Yale University, Graduate Coordinator, Department of the History of Art
 - Co-organized master class with Winfried Menninghaus, “Towards an Evolutionary Aesthetics”

University Fellowship and Prize Reviews

- 2017, 2021 Princeton University Hellenic Studies
 - Reviewer for Visiting Research Fellowships
- 2015 Princeton University, Kenneth Maxwell Senior Thesis Prize Committee
 - Reviewer for Senior Thesis Prize for best thesis in Brazilian and Portuguese Studies
- 2012, 2018 Princeton University Society of Fellows
 - Reviewer for Post-doctoral fellows in Race/Ethnicity Studies, Humanistic Studies

College Affiliations

- 2012– First College, Princeton University
Faculty Fellow

Advisees

Ph.D. Advisees

- Angela Brown (current)
- Elise Ying Chagas, *Objects of Indigenismo: Andean Aesthetics, 1919–1946* (current)
- Isabela Muci-Barradas, *The Polyphonic Forest: Photographing the Amazon, 1970–1983* (current, co-advised with Anne McCauley)
- Javier Rivero-Ramos, *Poetics of Dispersal: The Emergence of Postal Art in Latin America ca. 1960–1980* (current)
- Benjamin Murphy, *Second-Order Images: Reflexive Strategies in Early Latin American Video Art*, Princeton University, 2021
- Sonia de Laforcade, *ÁudioVisual: The Slide as Medium in Brazilian Art*, Princeton University, 2019 (Jane Faggen Ph.D. Dissertation Prize in Art & Archaeology)
- Teresa Cristina Jardim de Santa Cruz Oliveira, *Systems and Feedback: Cildo Meireles’s Insertions Into Ideological Circuits, 1970–Ongoing*, University of Illinois, Urbana-Champaign, 2013 (Professor, Universidade de Brasília)

Ph.D. Committees

- James Miller, Princeton University (current)
- Gregory Cartelli, School of Architecture, Princeton University (current)
- Christopher Barrett–Lennard, Princeton University (current)
- Luke Naessens, Princeton University (current)
- Jo Vickery, Princeton University (current)
- Alice Heeren, Southern Methodist University (current)
- Jessica Bell Brown, Princeton University (current)
- Ying Pek, Princeton University (current)
- Hannah Yohalem, Princeton University (current)

- Kristin Poor, Princeton University (current)
- Erica DiBenedetto, Princeton University (current)
- Niels Henrikson, Princeton University (current)
- Jakob Shillinger, *Painting Machines*, Martin Kippenberger, Michael Krebber, Oswald Wiener and the Cybernetics of Living Media, 2020
- Marina Miguel Bedran, Dept of Spanish & Portuguese, *A Turn to Amazonia: Experimental Art, Indigeneity, and the Rise of Political Ecology in Brazil*, Princeton University, 2020
- Chanon Kenji Praepipatmongkol, *Postwar Abstraction and Practices of Mediation: Fernando S6bel and Chang Saetang*, University of Michigan, 2020
- Sria Chatterjee, *Naturing the Nation: Art and Design in India, 1870–1970s*, 2019
- Sabrina Carletti, *Xul Solar and the Argentinian Avant–Garde: Language, Body, Technology, Sociability*, 2019
- Christopher Reitz, *Martin Kippenberger and Michael Kelley: The Artist Persona and the Precarious Middle Class*, Princeton University, 2015 (2nd reader)
- Jennifer King, *Michael Asher and the Art of Infrastructure*, Princeton University, 2014 (2nd reader)
- Elena Filipovic, *The Apparently Marginal Activities of Marcel Duchamp*, Princeton University, 2013 (2nd reader)
- Michelle Lim, *Navigating Floating Worlds*, Princeton University, 2013
- Jessica Maxwell, *Heterogeneous Objects: The Sculptures of Martin Puryear*, Princeton University, 2013
- Anna Katz, *Lee Bontecou’s Sculpture and Drawings, 1958–1971*, Princeton University, 2012 (2nd reader)

Masters Advisees

- David Thomas, “Behind the Mirror: Rereading Theatricality in Luciano Fabro’s *Allestimento Teatrale*,” University of Illinois, Urbana-Champaign, May 2010

Masters Committees

- Daniela Matera Gomes Lins, “Um artista desvenda o ‘Labirinto’: a fraseologia documental de H6lio Oiticica aplicada 6 sua produ76o,” Universidade Federal do Estado do Rio de Janeiro, Programa de P6s-Gradua76o em Museologia e Patrim6nia, February 2012
- Ha-Yan Kim, “Nam June Paik’s Participation TV: Opened Circuits,” University of Illinois, Urbana-Champaign, 2010
- Sunny Jang “Artists’ Archives as Alternative Historiographies,” University of Illinois, Urbana-Champaign, 2010

Undergraduate Senior Thesis Advisees

- Sophie Torres, “Seeing Through Google’s Eyes: Jon Rafman, Michael Wolf, and the Impact of Google Street View,” 2021
- Anika Lee, “From Patchwork to Plane: The Quilts and Quilters of Gee’s Bend,” Princeton University, 2019
- Simon Wu, “Resistance Performed: Politics and Aesthetics in Myanmar,” Princeton University, 2017
- Mary Lou Kolbenshlag, “From Wheat Paste to the World Wide Web: A Genealogy of Activist Art and the Development of Artist-as-Brand,” Princeton University, 2014
- Daryl McCurdy “Worldmaking and the Tactical Artists’ Collective,” University of Illinois, Urbana-Champaign, 2010
- Caitlin Harrington “Photography Divided: Female Subjectivity and the Filmic Referent in Robert Longo and Cindy Sherman,” University of Illinois, Urbana-Champaign, 2010
- Eric Schmitt “Chris Burden and the Ethics of Spectatorship,” University of Illinois, Urbana-Champaign 2010

Visual Arts Senior Thesis Advisees

- Tsjum Jhor Kai van der Horst, “Live Long, Madelief,” Princeton University, 2020

- Charles Park, “A Senior Thesis Exhibition by Charlie Park,” Princeton University, 2017
- Sydney King, “Us, in part,” Princeton University, 2017
- Christopher St. John, “The Bench,” Princeton University, 2015
- Pew Wutilertcharoenwong, “Man think thai lady make house clean work love somuch cook every time smile,” Princeton University, 2014

Undergraduate Junior Paper Advisees

- Amy Torres, 2021
- Victora Panetta, “Dancing Across Difference: Dancer, Disability, and the Stage,” 2020
- Michaela Milgrom, 2015
- Olivia Lloyd, 2015
- Lianyi Wang, 2015
- Yael Wolstein, 2014
- Phway Aye, 2014
- Mary Lou Kolbenshlag, 2013
- Benard Lagrange, 2013

Princeton Visiting Student Research Collaborator Advisees

- Ana Gabriela Dickstein Roiffe, Pontifícia Universidade Católica do Rio de Janeiro, 2016–2017 (co-advised with Thomas Levin, Department of German)
- Danielle Nastari, Universidade de São Paulo, 2014, MA thesis: “A gênese da coleção de arte brasileira do MoMA: a década de 1940, Portinari e artistas seguintes”
- Carolina Toledo, Universidade de São Paulo, 2013, MA thesis: “As doações Nelson Rockefeller no acervo do Museu de Arte Contemporânea da Universidade de São Paulo”

LANGUAGES

Portuguese, Spanish (reading), French (reading), German (reading)